



HANDEL & HAYDN AT SYMPHONY HALL

Wednesday, January 12, 1983 at 8 p.m.

Friday, January 14, 1983 at 8 p.m.

Jeanne Ommerlé, *soprano*

Thomas Dunn, *conducting*

HAYDN An Assortment of Danceable Minuets (Hob. IX: 7) 1780/3, Part I

1. D major (Trio)	6. B flat major
2. G major	7. E flat major
3. E flat major	8. C major (Trio)
4. C major (Trio)	9. A major
5. A major	10. F major (Trio)

MOZART Recitative and Aria — Bella mia fiamma, addio! (K. 528)
for Josepha Duschek 1787

HAYDN Danceable Minuets, Part II

11. D major (Trio)	13. B flat major
12. A major	14. G major (Trio)

MOZART Zaide — Act I, Scene 3: Zaide's Aria (K. 344) 1779-80
Tempo di Menuetto grazioso

Intermission

BEETHOVEN Twelve Contredances (WoO 14) 1801

1. C major	7. E flat major
2. A major	8. C major
3. D major	9. A major
4. B flat major	10. C major
5. E flat major	11. G major
6. C major	12. E flat major

MOZART Motet — Exsultate, jubilate (K. 165) 1773
for Venanzio Rauzzini
Allegro
Recitative
[Andante]
[Allegro]

STRAUSS Waltzes for Carnival in Vienna (Op. 3) 1827
(Vater)

The taking of photographs and the use of recording equipment are not allowed in this hall.

Next Concert: February 17, 19, 1983 — Midwinter Serenades
Thomas Dunn, conducting.

Notes

by Joseph Dyer

A passion for the dance gripped Vienna in the eighteenth century, refusing to surrender its grip for generations. At first the aristocracy danced in the isolated splendor of the Redoutensaal within the imperial palace, but they finally moved out to the opulent establishments which catered to middle-class tastes in the nineteenth century. Private dance parties were popular as well; only a piano was needed to dance to the music of Haydn, Mozart, Beethoven, Schubert and a legion of considerably lesser talents.

After rising from rustic beginnings, the minuet led a double life in the late eighteenth century as a constituent of cyclic instrumental works and as the quintessential court dance. Its obsolescence began when the world whose values it epitomized began to crumble. In its heyday the minuet also served as a model for composition because of its regularity of form: 2 strains, each repeated, the second of which might refer back to the first. A trio and return of the minuet extended the dance, which could be continued until the dancers had completed the prescribed choreography.

The contredance, a meeting ground for the bourgeoisie and the aristocracy, was a simpler dance in duple meter. Much to the despair of the dancing masters, who denounced it as nothing but "skippings and stampings," the contredance avoided the complicated minuet steps for more easily mastered square figures. It arrived in Vienna by way of France, where it had evolved from the English longways country-dance.

Many triple-meter dances written in the eighteenth century and called by the generic term *Deutscher Tanz*, were really waltzes in disguise. Beethoven slipped a

Deutscher into his Sixth Symphony, and Haydn could find no lustier conclusion to the wine festival in *The Seasons*. The conventional derivation of the urban waltz from the rustic *Ländler* has been challenged by some Austrian scholars, but all agree that an uncouth peasant dance, purged of its coarseness became the very image of Vienna's gaiety and *Lebensfreude*.

The waltz created a sensation because the dancers held each other in close embrace as they glided smoothly over the circular course, sometimes to the point of exhaustion. Even condemnations of the waltz as the source of mental and physical debility did not stave off its triumphant spread throughout Europe and America. In 1801 an anonymous author saw in his imagination "two enraptured, love-intoxicated beings, floating along in the ecstasy of joy," a vision which captivated the entire century.

The *Raccolta di Menuetti Ballabili* ("Danceable Minuets" Hob. IX:7) were published in 1784. Their authenticity is guaranteed, but the same cannot be said for the many dances which eighteenth-century publishers and copyists attributed to Haydn in order to boost sales. They are scored for the usual classic orchestra, but without violas, which were omitted in Viennese dance music. (If circumstances required, the entire collection could be performed by 2 violins and bass.) Haydn treats the orchestra in his customary lucid fashion and tries to overcome the regularity of constant four-measure phrases with clever motivic links.

Apparently cultivating the role of worldly sophisticate, Ludwig van Beethoven took a few dancing lessons shortly after his arrival in Vienna, but one cannot imagine him carousing the way Mozart seems to have done. Beethoven knew that dance music, quickly composed and easily performed, could enhance his reputation. He was thus flattered by a request to write minuets and *Deutscher* for the 1795 ball of the Society of

Visual Artists. The contredances on this evening's H & H program were obviously quite a success: a score, orchestral parts and a keyboard arrangement were all published in 1802. The familiar No. 7 in E flat and No. 11 in G were employed in the finale of *The Creatures of Prometheus*. The E-flat dance achieved immortality in the finale of the Third Symphony and the Variations, Op. 35.

Johann Strauss the elder (1804-1849) founded his own orchestra in 1826 and three years later made his sensational debut at the *Sperl*, one of Vienna's most lavish dancing establishments. A German visitor, seeing him there at the height of his glory, called Strauss "the modern hero of Austria, the Austrian Napoleon." Indeed, with weaponry no more threatening than a violin and a music pen Johann Strauss and his sons held Europe captive to the waltz for nearly a century. The *Carnival Waltzes* of 1827 consist of seven waltzes and an extensive coda which elaborates on the sixth waltz, a paraphrase of "Mein Hüon, mein Gatte, die Retter, sie nah'n" from Weber's *Oberon*.

Mozart wrote dozens of arias for inclusion in operas by other composers or as display pieces for favored singers. Some of them are genuine masterpieces which weave a convincing dramatic fabric within the space of a comparatively few measures.

The textual source of "Bella mia fiamma" has never been identified, though its sentiments typify those of dozens of *opera seria* heroes and heroines in distress. Structurally, the *scena* is the familiar impassioned recitive and lyrical aria which begins slowly but concludes in a resolutely brilliant tempo. Mozart wrote the piece for Josepha Duschek while visiting Prague in 1787 for the triumphant premiere of *Don Giovanni*. Josepha had been promised her own aria for many years and, so the story goes, the determined diva locked the composer in his room until the manuscript was produced. Mozart

good naturally accepted the "imprisonment" and offered to give Josepha the aria, if she sang it perfectly at sight. The challenge accepted, the singer was put to a test of both her technique and her composure. At one point she had to render a treacherous melodic line with correct intonation while singing the words: "this passage (parting) is dreadful for me." Mozart's sense of humor could be difficult for his friends!

The charming "Ruhe sanft" is sung during the first act of *Zaide*, an unfinished *Singspiel* with a plot like *The Abduction from the Seraglio*. Mozart began *Zaide* in 1779, possibly inspired by the emperor's plans for a German-language musical theatre under government patronage. In "Ruhe sanft" the heroine Zaide observes the sleeping Gomatz, a Christian prisoner of the Sultan Soliman. She places her portrait by his side while singing her exquisitely orchestrated lullaby.

Between early 1770 and March 1773 Mozart spent a total of two years in Italy, where he enjoyed some notable successes. He and his father were particularly welcome in Austrian-controlled Lombardy, administered by Count Firmian, a special friend of the Mozarts. They visited Milan in late 1772 for the premiere of *Lucio Silla*, in which the castrato Venanzio Rauzzini (1746-1810) sang the role of the senator Cecilio. Wolfgang wrote the motet "Exsultate, jubilate" for this extraordinary artist to perform at the church of the Theatine congregation in Milan on January 17, 1773. Formally it descends from the Baroque cantata; stylistically it shows how thoroughly church music had been sacrificed to the tastes of the opera house in Italy. None of Mozart's Salzburg church music has its sensuous appeal or the soloistic fireworks which culminate in the ecstatic "Alleluia."

BELLA MIA FIAMMA

Bella mia fiamma, addio! non
piacque di renderci felici. Ecco reciso, prima
d'esser compiato, quel purissimo nodo, che
strinsero fra lor gl'animi nostri con il solo
voler.

Vivi! cedi al destin! cedi al dovere!
Della giurata fede la mia motre t'assolve; a
più degno consorte . . . o pene! unita vivi
più lieta e più felice vita.

Ricordati di me, ma non mai turbi
d'un infelice sposo la rara rimembranza il
tuo riposo. Regina, io vado ad ubbidirti.
Ah, tutto finisce il mio furor col morir mio.
Cerere, Alfeo, diletta sposa, addio!

Resta, oh cara!
Acerba morte mi separa,
oh Dio, da te.
Prendi cura di sua sorte,
Consolarla almen procura.

Vado . . . ahi lasso!
addio per sempre!
Quest' affanno, questo passo
è terribile per me.

Ah, dov'è il tempio?
dov'è l'ara?
Vieni affretta la vendetta! vieni!
Questa vita così amara
più soffrible non è,
No . . . Oh cara,
addio per sempre!

BELLA MIA FIAMMA

*Beautiful love, farewell! Heaven has
not been pleased to make us happy. Behold,
before it is tied, that chaste knot is broken,
by which our wills alone bind our souls
together.*

*Live! Yield to destiny! Yield to duty!
My death frees you from your promise
sworn; alas, joined to a consort more worthy,
may you live a happier, more cheerful life.*

*Remember me, but be not troubled
by a beloved memory of an unhappy
husband. O Queen, I go to obey you. Let
death put an end to my wrath. Ceres, Alfeo,
chosen wife, farewell!*

*Stay, beloved!
Bitter death divides me,
O God, from thee.
Be thou watchful of her lot;
Pray, console her.*

*I go, alas!
Farewell forever.
This painful parting
Is dreadful to me.*

*Ah, where the temple,
Where the altar?
Hasten the revenge!
This life, so bitter,
Too painful is to bear.
No . . . my beloved,
Farewell forever.*

RUHE SANFT

Ruhe sanft, mein holdes Leben,
schlafe, bis dein Glück erwacht;
da, mein Bild will ich dir geben,
schau, wie freundlich es dir lacht.

Ihr süßen Träume, wiegt ihn ein
und lasset seinem Wunsch am Ende
die wollustreichen Gegenstände
zu reifer Wirklichkeit gedeih'n.

EXSULTATE, JUBILATE

Exsultate, jubilate,
o vos animae beatae.
Dulcia cantica canendo
cantui vestro respondendo
psallant aethera cum me.

Fulget amica dies,
jam fugere et nubila et procellae;
exortus est justis inexspectata quies.
Undique obscura regnabat nox;
surge tandem laeti,
qui timuistis adhuc,
et jucundi aurorae fortunatae
frondes dextera plena et lilia date.

Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus
unde suspirat cor.

Alleluia!

RUHE SANFT

*Rest gentle, my beloved,
Sleep 'til happiness awakes;
Here I leave my portrait;
See how friendly is its smile.*

*Pleasant dreams, be ye his cradle,
And may he wake to wish
That all his blissful dreams become
Realities at last.*

EXSULTATE, JUBILATE

*Leap for joy,
ye blessed souls.
With me make heaven ring
to songs sung sweet
and vied together.*

*A friendly day shines bright;
storm clouds have fled
where dark night reigned before.
An unexpected calm now greets the
righteous.
Rise now in happiness,
all ye saints who feared before.
In good fortune's dawn
strew lilies and garlands in generous
number.*

*Thou the crown of virgins,
grant us peace;
calm the passions
which rise from the heart.*

Alleluia!

Jeanne Ommerlé

Soprano

With an artistry which is both technically dazzling and powerfully communicative, Jeanne Ommerlé has delighted audiences and critics alike. Whether on the operatic stage or the concert platform, she adds to the number of her admirers with every appearance. Repeat engagements become a must — as they have with the Handel & Haydn Society over the past few seasons. H & H subscribers have heard Ms. Ommerlé in *Messiah*, Handel's *Ode for St. Cecilia's Day*, and last year in concert arias by Haydn. The beauty of tone and flawless style she brings to the classic repertoire made her the only possible choice for this evening's Mozart arias.

Ms. Ommerlé has portrayed many of the leading operatic heroines, revealing new dimensions in the roles she acts and sings. Her Sophie (*Rosenkavalier*) and Norina (*Don Pasquale*) with the Opera Company of Boston were received with rapturous enthusiasm. Other cities have enjoyed her Aennchen (*Freischütz*), Zerlina (*Don Giovanni*), Olympia (*Tales of Hoffmann*), and Lucy (*The Telephone*), a role which she has recorded. Her concert repertoire is extensive, ranging from Bach to Honegger and Orff.

Thomas Dunn

Artistic Director Thomas Dunn has demonstrated that a conductor who releases a pack of beagles on the stage of Carnegie Hall can also win acclaim as a leading interpreter of the world's great music. Whether he performs the Leopold Mozart *Hunting Symphony* (hence the hounds!) or one of the Bach Passions, Mr. Dunn's reputation rests on the personal and intensely musical involvement he brings to every work.

Never typed as a limited specialist in any repertoire, he has performed opera, ballet, puppet theater and an astonishing range of music for instrumental and vocal ensembles. If he has any specialty, it is a commitment to bringing the profound, the entertaining, and always the beautiful to audiences in Boston or wherever he conducts in the United States.

Thomas Dunn came to the Handel & Haydn Society in 1967 after many years as founder-conductor of the Festival Orchestra of New York. He brought to Boston a completely new style of programming together with an insistence on the highest performance standards. His historical versions of *Messiah* gave a fresh dimension to an established Handel & Haydn tradition and, under his leadership, the Society reclaimed its position as a vital force on the Boston musical scene. Mr. Dunn also holds the position of Director of Choral Activities at Boston University.

Gerald Tarack
Concertmaster

Gerald Tarack has created for himself the unusual career of a professional freelance concertmaster. Avowing disenchantment with the "Big Band" sound, he has turned down permanent positions with major orchestras in favor of varied and more stimulating music making with smaller ensembles. He directs the Tarack Chamber Ensemble, a group of fifteen musicians who perform without a conductor, and also manages in his hectic schedule to alternate chamber orchestra engagements with dates in the pop recording studio. His unique talents are in such demand that bookings often stretch out a year in advance. He performs regularly with the Mostly Mozart Festival Orchestra, Clarion Concerts and the Bach Aria Group.

Concert tours have taken Mr. Tarack to Europe, the Far East and the Soviet Union. He has recorded the Hindemith unaccompanied Sonata (Nonesuch), Sonatas of Ravel and Poulenc (Sine Qua Non) and the music of Schubert (Vanguard), as well as a disc with the Modern Jazz Quartet.

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Bruce Creditor
Ian Greitzer

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Jean Rife
Pamela Paikin

Trumpet
Thomas Cook

Timpani
Dennis Sullivan

Percussion
Braham Dembar

Organ
Gary Wedow

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Gerald Tarack, *concertmaster*
Valeria Kuchment
Mowry Pearson
Michael Rosenbloom
Karen Van Sant
Mark Beaulieu

Violin II
Wilma Smith
Robert Riggs
Martha Edwards
Velda Kelly
David Jacobson

Viola
Endel Kalam
Katherine Murdock
Paul Cortese
Scott Woolweaver

Violoncello
Bruce Coppock
Rhonda Rider
Karen Kaderavek
Ron Lowry

Contrabass
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Albert Tedesco

Handel & Haydn

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